been allowed to press even *on* to the steps *of the throne?* And do not all these additions weaken the action of the queen?. Will the king give way? and if he do so, will it be to the queen, the woman on the other side, or the man who holds the *bag of gold?* It is impossible to discover this from the cartoon. It has been rumoured that this cartoon is by Mr. Maclise, and certainly some of the features of his Spirit of Chivalry have been attempted, together with every fault of arrangement and execution to be found therein; but it is the grossest insult to that distinguished draughtsman to suppose that he would have allowed even an assistant in his studio to turn out such a work. It has been stated that every head in it is a study, though scarcely one is carried further than a *shaded outline*; all the eyes cast in the same mould, like Mr. Cope's jurymen, and the knight, copied from Maclise, has no room for brains at all. Philippa, who was a very fine woman, is *crushed* into a vulgar ugly lump; and the antiquarian detail is by no means accurate, though in some instances carefully wrought. There is a subject of similar nature, though placed too high to be seen properly, "The intercession of Katherine of Arragon for the Apprentices on Ill May-day," which is, in every respect, treated in a very superior manner. The king is there in *deliberation on what the queen is requesting him to do;* the object of that request is indicated by the scene outside, to which one of the other queens is pointing; and I have no hesitation in staking my reputation as an artist, that every head in the cartoon, as well as the figures in general, are far better drawn, more carefully studied, and more complete, than the favoured cartoon I have felt it my duty to criticise; and it answers much more fully than either Philippa or the Boy King to the requisition of the committee for "a work of mind." I have only particularized this cartoon, from its being a subject of similar nature to the Philippa; I should trespass too much on your space if I were at present to notice others which also stand far higher than the favoured cartoon.

Trusting that, in aid of the professed desire of the Art-Union to encourage a higher class of art than flashy mediocrity, you will give publicity to these remarks, I subscribe myself,

Yours, &c., FRANK HOWARD.

*** The committee of the Art-Union of London have shewn their desire to elicit the opinion of artists and the public on the competition cartoons, by exhibiting them before awarding the prize, and as Mr. Howard has affixed his name to the above criticism, we insert it for their information, although (as we need hardly say to those who read our remarks last week), we hold a very different opinion.

The committee will decide on Tuesday next, after which we may have some remarks to offer.

MODERN ARCHITECTS OF SPAIN.

Don Domingo Gomez de la Fuente, of Madrid, architect of the Spanish ambassador in London, the Duke of Sottomajor, has recently visited London, in order to examine some of the principal constructions in this capital. Some of the leading Spanish architects in Madrid are, Don Narciso Pascual de Colomel, architect to the queen, and professor of construction at the Academy of Madrid; Don Anibal Alvares, professor of theory, and Don Antonio de Zavaleta, professor of architectural jurisprudence; Don Custodio Moreno, and Don Juan Miguel Inclar, are men of reputation, of advanced years, and now retired from practice. The Spanish school is divided into two sections; the senior generally maintaining their adherence to the styles of the classic periods, the younger architects, following the "movement" now prevailing throughout the European schools, introducing into their works the "*heresies*" of other periods where they find either Gothic or Moorish, or any other style adapted to produce effect or subserve to convenience. The Spaniards are still very unskilful in their mode of construction. The external walls alone are of solid brick and stone-work; all party and division walls being mere wood partitions, consisting of die square upright posts, filled in with studs. The joists are of square timber also, their distance apart being equal to their width, resembling the floors of our old Gothic houses.

THE BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE general meeting, held on Wednesday evening last, was very numerously attended, and was productive of great interest. The papers read included an account by Mr. Fairholt of the paintings recently discovered at Carpenters' Hall, with incidental notices of the Hall itself, to which we shall hereafter draw our readers attention at length; tracings of the drawings were exhibited. We are prevented at this moment by want of space from reporting the proceedings, but may find another opportunity to do so.

THE ARCHÆOLOGICAL INSTITUTE.

FOLLOWING the example of the "Association" the committee of the Institute propose to devote two meetings in each month solely to the exhibition of antiquities and to archæological discussion. The first of these conversazioni was held at the apartments of the Institute, 12, Haymarket, on Friday the 9th instant, at 4 o'clock, when the chair was taken by Sir R. Westmacott, who thought it right to observe that it was far from the intention of the committee to interfere with the province and functions of the Society of Antiquaries. He conceived that the character of the two societies was essentially distinct. It was competent to the Society of Antiquaries to undertake far more important objects; its range of research might be made more comprehensive, its resources were more ample than those of the Institute, its office was not merely to collect the materials of history, but to develope history itself out of the records and muniments of past races. The Institute was necessarily subsidiary, designed to act in a pioneer capacity, and to supply those materials not otherwise accessible, on which the more important labours of the Society of Antiquaries must ultimately be based.

By the enrolment of all ranks and classes the Institute secured the co-operation of those who were the ex-officio guardians of national monuments, and professionally interested in the promotion of archæology, and of the national sympathy thus created, the Society of Antiquaries would, he felt sure, reap the benefit. He confidently anticipated that by the annual meeting of the institute a very great stimulus would be given to the study of archæology, and that in each successive visit a new and interesting locality would be explored and illustrated, and a variety of precious objects which lay concealed in private collections would be brought to light. By the smaller meetings, such as the committee held that day, they hoped to give the opportunity for much friendly intercourse and valuable discussion.

A large number of interesting matters was then brought under the attention of the meeting and discussed, including the communication of the discovery of some architectural details at St. Alban's, hitherto concealed from view.

METHOD OF FIXING PENCIL AND CHALK DRAWINGS.—For pencil drawings, a thin solution of isinglass answers the purpose. It should be allowed to run over the drawing, or be very carefully applied with a soft camel's-hair pencil. For chalk drawings, make a thin solution of size, put it in a flat dish, pass the drawing from one side to the other under the liquid, taking care that the liquid comes in contact with every part of it. The friction of a camel's-hair pencil would injure the drawing. When it is completely wetted, fasten it to the edge of a table, or to a string, by means of two or three pins, until dry. Crayon or charcoal drawings would be spoiled by this process, and for fixing them the paper should be washed over with a solution of size in the first instance. When quite dry, the surface is in a good state for making the drawing; after which it should be inverted, and held horizontally over steam. The steam melts the size, which absorbs the charcoal or crayon, and when it has again become dry, the drawing is fixed. This process may be repeated several times during the progress of a drawing, the effect being increased each time.—*Pharmaceutical Journal.*

NEW MODERN CHURCH.—Mr. Hudson, M.P., and Mr. John Hodgson Hinde, M.P., have each given 20*l.* towards the repairs of Newbiggen church, near Morpeth.

DESIGN IN COVENTRY.

AT a recent meeting of the members and friends of the Coventry School of Design, to distribute prizes amongst the pupils, Mr. Alderman Cope said, adverting to the funds of the School, that Government had made a considerable grant to it, on condition that the inhabitants of Coventry raised a given sum yearly; and as that sum had hardly been raised this year, he entreated them to come forward liberally with their subscriptions, and to induce their friends also to do so. With respect to the state of the School, the specimens now exhibited afforded gratifying evidence of its efficiency, and shewed that the pupils had made great progress. The School of Design at Manchester had determined upon having exhibitions similar to those of France; such was their opinion of the importance attaching to a thorough knowledge of the arts as applied to manufactures. This was what was much wanted in Coventry; but he feared the public generally, there, did not fully appreciate the advantages to be derived from such institutions. He hoped, however, that the attention of all whose interests were connected with the ribbon trade in particular, would be more alive to the benefits which this School presented; and he especially recommended the making of visits to the School, in order to witness the progress of those who were under tuition: for it was well known, that when either men or boys exerted themselves to excel in any given useful pursuits, they felt encouraged by having their progress and performances noticed. In addition to drawing, they were now taught drafting; it had also been proposed to teach the trade in all its branches—he meant every thing connected with the production of a ribbon should be taught; they might therefore hope, should this object of the Committee be realised, that young persons would go from that School as well qualified to do all that was necessary to put a ribbon in a loom, as they were at Lyons.

A correspondent of the *Coventry Herald*, comments with justice on the indifference towards the School of Design manifested by the public: He says:—Surely the circumstances of the trade are not such as to justify this indifference. What is it that has given France a preference over England in the manufacture of silk goods? Much of it is to be attributed to their skill in the art of design and colouring, and the defect in which in this country our Schools of Design are intended to remedy, similar institutions in France being the very means by which their superiority has been obtained. If competition between this country and France, in this department of trade, had never existed, or, having existed, was about to cease, still we ought not to rest satisfied while improvement could be made; but having felt the effects of competition, and viewing the present aspect of affairs—threatened with a free importation of French goods—we must be culpable indeed if we neglect any means which will enable us more successfully to rival our opponents. The utmost efforts must be made to introduce improvements in every department of our manufactures; in the pattern and texture of the ribbon, in the dyeing of the silk, and in the process of dressing. Now our School of Design is beyond all doubt adapted to aid in this course of improvement, but its utility depends much upon the manufacturers and the public generally. It is the manufacturers who most give encouragement to the youths in the school, to make the art of designing for ribbons their peculiar study; we must recollect that the pupils will naturally direct their efforts in drawing and designing, to those arts which offer the highest rewards for excellency, such as architecture, &c., and it now happens that in our school, several of the pupils who have made the greatest proficiency, are not intended by their friends to be brought up to the ribbon trade. It is an unfortunate circumstance that the manufacturers find it safer to copy from French goods than to depend upon original designs; but the evil effects of this upon the school might, to some extent, be remedied by the sacrifice of a few pounds in rewarding the pupils for good designs, although no practical use should be made of them at present.

WYNYARD PARK.—The restoration of the Marquis of Londonderry's seat at Wynyard park is rapidly approaching completion. A conservatory is now erecting on a large scale.

To learn more about PDF Compression and OCR visit our website